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one gets a reasonably good idea of the place from an outside view, but the text strives to inform us concerning the life of a cadet, cooped up as he is in one spot—albeit a wonderfully beautiful and romantic spot—through four long years, with rare opportunities allowed him to visit the world outside. If what Captain Richardson tells us concerning the feelings of a cadet during these years of internment is not exactly the same as those experienced by others, he does the best he can by giving his own—and trusting that this may apply to most of his fellows.

West Pointers have made history in a military way for the United States for one century at least and while the Academy has suffered at times from the incurable suspiciousness of a republic in its view of a school for officers of the army, it is a truism to observe that whenever the republic gets into trouble there is a sudden change—the same people who have been ready to curtail appropriations for the army in every way they could, are foremost in demanding and expecting prodigies from the forces toward which they were so grudging and intolerant. Something of this deplorable attitude is due to the necessity of holding the students far from the public eye, so that the public itself is not kept informed and easily falls into a frame of mind well-suited to the purposes of the demagogue, ever ready to flatter the Demos by telling it that severe training is not necessary, that Demos has merely to stamp the earth and a million soldiers will be ready overnight to “mix it” with the hordes of a carefully educated *soldatesca*! Just now Demos has had another eye-opener, as in 1812 and 1861.

West Point is of particular interest so far as its outside is concerned to those who care for architecture. After a great deal of difficulty it was obtained of Congress that a thoroughgoing plan for the enlargement and rebuilding of the Academy should be entrusted to one firm of architects, this to supersede the old way of adding one building of incongruous design to another.

The presence of two important buildings designed in a modern form of Gothic, the Library and the Barracks, decided the style to be followed when the Government agreed to remodel West Point some decades ago. These buildings of course were only Gothic skin deep, lacking the essential bones and structure of the great evolution in building in France during the Crusades, but perhaps no better style could have been selected and it remained for the new architects to secure to the new buildings more of the qualities possessed by the genuine article. At the same time the needs of modern life and the peculiar needs of a military training school for officers had to guide the designers. They were Messrs. Cram, Goodhue and Ferguson, while Col. John M. Carson, Jr., represented the Government in the carrying out of the plans. As one travels

north from New York by train or boat the great Riding Hall and Administration Building with the Chapel high above on the hillside, all in a granite not unlike the hills about, form a combination of structures picturesquely grouped and impressive like many of the medieval cathedrals and walled towns which survive in Europe. Sculptures and paintings are not lacking on the grounds and in the buildings of the Academy. (New York: G. P. Putnam's Sons, \$2.00.)

Young France and New America. By Pierre de Lanux. The writer is a young Frenchman who has been spending some years in America because his health has forbidden all active work in the war. He belongs as a writer to the younger brood of French authors and has produced several books concerning the southern Slavs and interested himself in the aspirations of the writers in Slav languages toward a future unfettered by the tyranny of Russia, Austro-Hungary and Bulgaria, writers who hope for a union among the Slavs of the south in which they can fulfil their own destiny instead of being oppressed by their greater neighbors. After a brief review of literary conditions in France, with quotations from Frenchmen scarcely known by name in England and America, he gives his impressions of this country and considers the prospect of cooperation and literary interchange between France and the United States.

“More and more we are going to see morals becoming ‘a branch of æsthetics.’ [André Gide.]

“Combined with an increased consciousness in his destiny, man has developed a more powerful sense of the part he can play in it. We live in a feverish and burning period, when the world has become a furnace and all human values are fused like melting metal. And we feel that now is the right time to forge and to hammer—to forge and to coin here and now the figure and form of our alliance.” (New York: The Macmillan Company. \$1.25.)

The Verdun Medal. By S. E. Vernier, Paris, 1917. In November 1916 the town council of the ancient city of Verdun resolved to issue a medal as a souvenir of the heroic defense of the town against the German hordes and dedicate it “To the high Chiefs, Officers, Soldiers, to all the heroes known and unknown, both dead and living, who have triumphed over the barbarians’ onslaught and immortalized her name throughout the world and for ages to come.” The medal was designed by S. E. Vernier, a noted medalist of Paris, and a reproduction of it will be given in the February number of the magazine. On the obverse is a young girl’s head, helmet and sword, with the words *on ne passe pas* and on the reverse is sketched the old battle-mmented gateway to the citadel. The medal is to be had in gold or silver of the French Committee, headed by M. Stephan Lausanne, Room 1518, Hotel Vanderbilt, New York.

